

The Hillandale News

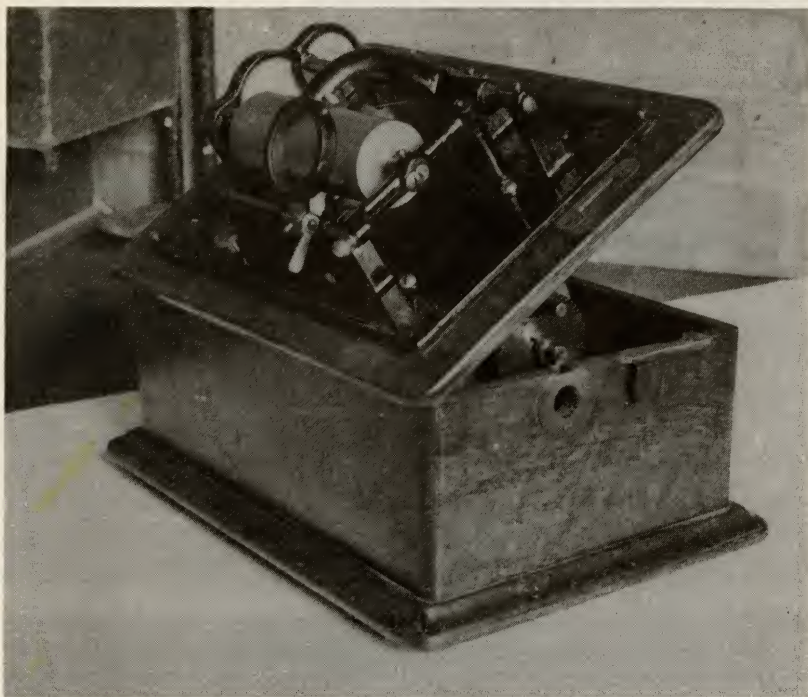


The official journal of the
**The City of London
Phonograph and
Gramophone Society**

inaugurated 1919

NO. 80

OCTOBER, 1974



Photograph 1 G.P. (See "A non-standard "STANDARD" phonograph, p. 225)

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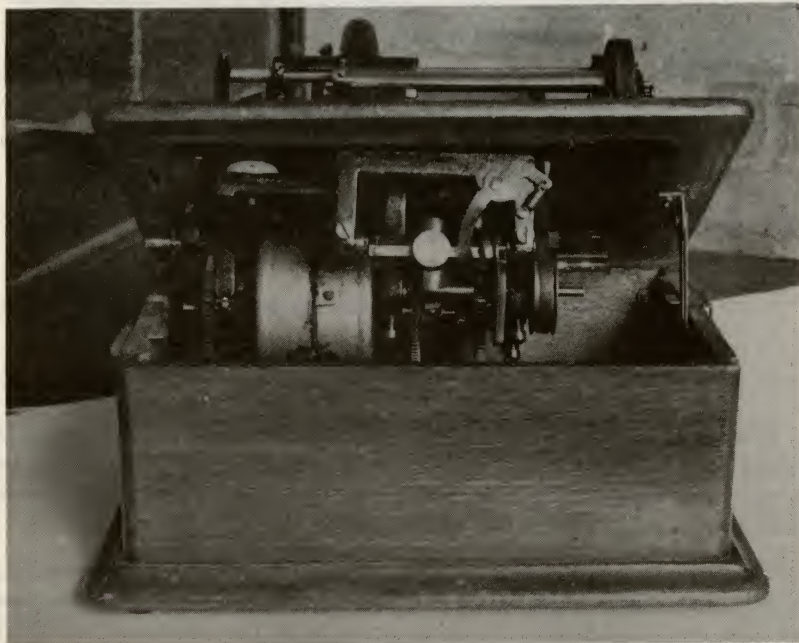
OCTOBER, 1974

A Non-Standard "STANDARD" Phonograph

By A. D. B.

We publish some photographs of a machine owned by one of our members, which at first sight would appear to be an ordinary Edison "Standard"....but look more closely, and you will see that there are many features which are different. The cabinet carries no markings, neither does the metalwork of the machine, and the lid follows more of a true arc than the usual shape.

Whilst the top plate and works above the motor are almost exactly like the usual, the gold-leaf designs at the corners differ, and a special cam has been fitted near the lift lever, the pin of which can be seen projecting to the left of the lever in photograph 1 G.P. This cam has an eccentrically mounted disc taking the place of the small pulley wheel sometimes seen on Edison machines, which smooths the traverse of the reproducer arm along the "straight edge" at the front of the machine.



Photograph 2 G.P.

The pin of this part is locked by a small screw, enabling the height of reproducers and recorders to be adjusted to the record surface.

Under the top plate, the motor has heavier, coarser gearing, mostly made from steel, and the spring unit looks like a tandem cage from an AT model "Graphophone". The whole motor unit and top plate are mounted "back-to-front" in the cabinet, and the lid locking levers at the top ends of the box are "staggered", and special arrangements made to suit the winding shaft.

This machine could be the work of a very skilful mechanic, or possibly a maker's experimental model. If any readers have information or ideas regarding this machine, would they please contact the Editor.

Photographs 2 G.P. and 3 G.P. show further views of the machine.



Photograph 3 G.P.

THE CLARION RECORD COMPANY

By A. D. B.

An interesting Letter

Some time ago I acquired some papers among record catalogues originally belonging to our late member, Mr. Dennis Carter, of Swaffham, Norfolk, and show here a reproduction of a letter sent to Mr. D. Carter, when he was connected with a retail shop in South Chingford, London.

The letter is from the then manager of the Clarion Record Company Ltd., dated Feb. 21st, 1922 - I also have the envelope postmarked with the date - and mentions in the last sentence:- "I am venturing to enclose our latest list of Cylinder Records and notice of reduction in price".

This may have referred to a stock remainder at the factory, or it could imply that Clarion were still making wax cylinder records around that time.

CODES:—
LIEBERS,
A.B.C.

MANUFACTURERS OF

TELEGRAPHIC ADDRESS
"PREMACOLI, LONDON."

TELEPHONE:—
690 PUTNEY.



REFERENCE NO.

FROM
THE CLARION RECORD COMPANY, LIMITED.
OFFICES & WORKS:

THE POINT, WANDSWORTH,

LONDON, S.W., Feb. 21st 1922

Dear Sirs.

We thank you for your letter & much appreciate
the kind terms in which you refer to our Records.

We hope in the near future to be in a position to make
Disc Records & issue lists regularly. We have lately
made some excellent lists & when we are in a position
to place them on the market we shall have much pleasure
in letting you have full particulars.

We are venturing to enclose our latest list of
Cylinder Records & notice of reclamation in price.

Yours faithfully

W. D. Carter
Supt. Church & Carter
50 Old Church Hill
St. Chingford
E. 11

P. O. THE CLARION RECORD CO. LTD.

W. D. Carter

Mr. Henry Seymour was, as I first saw him, a customer to a small iron foundry and engineers established by then a hundred years, for whom I worked. H. Seymour obtained his castings (iron brackets) from Benjamin Slater & Co., who were noted for soft grey castings free from hard spots and blow holes, as all Henry's castings were hand filed and finished before plating. The brackets carried the various horns and turn arms and all his work was of a high quality; he strived for excellence and his repute. I made personal contact with him during the 1914-18 war when labour was directed to the war effort, leaving such small enterprises as H. Seymour's very short of skilled labour. As a frequent customer of the foundry he was able to observe me operating a large lathe by the opening of a very old counting house, and he enquired whether I could be approached to work for him, at evenings and week ends.

I duly arrived by bicycle from the Angel, Islington, at his house in Stock Orchard Crescent, Caledonian Road, N. Islington, a large imposing residence with a stone staircase leading to his hall, which impressed me at that time. But I was to work in his basement front room where he worked and kept all the paraphernalia of his work, gramophones and sound boxes his speciality. The room contained an amazing collection with a passage way around the numerous edifices, shelves and benches containing most articles of his trade. There were two round bed Drummond lathes, which at today's prices would be worth far more than what they cost (around £20), and an antique on their own, very much in demand. A small hand bench drill, self feeding, two bench vices, a small brazing hearth with foot pump to supply air for the gas torch, a hand driven grinder, numerous tools for the lathes, a few vessels for pickling small metal parts. His actual working space was less than that of the material in this workroom, for there had to be space for a gramophone he was always using to test his sound boxes on, and another cylinder model machine which, in my opinion, was his greatest attraction. Tucked away on the dividing house wall was a motley array of parts and material for making folding disc records which he had dabbled in, and there were many samples of red and black records that did indeed roll up. Records of famous singers and instrument players with a good selection of bands and orchestras to his hand, of which he took full advantage for the full range of voices, male and female, which was most necessary for him to form his judgment on the quality of his products. There were his beloved Blue Amberols, which were his favourite and many choice numbers did he possess among them all.

Many are the hours that, while working his treadle lathe, turning brass rings, etc. for sound boxes, elbows for his fully made up turn arms, I have listened to music and song that he was trying his sound boxes on, for he never wished to supply any that he had not approved of; his customers were select and many, all enthusiasts and critics of the gramophone, disc and cylinder. The

sound of "The Moon Hath Raised Her Lamp Above" would be my accompaniment to the movement of the treadle lathe or the sonorous and deep tones of the "Drinking, Drinking Song", which he would use as a range of different qualities of tone, or even a rousing march by Sousa would rend the air of this clustered workshop.

But without doubt his greatest interest was centred on his cylinder machine and his own made five or six inch sound box, on which during the few years I worked with him, he was constantly experimenting, for he would take the whole set up out to specially arranged concerts to demonstrate this friction sound box. At that time it was a revelation how sound could be amplified by this friction and when demonstrated in a hall it was ear-splitting, and to some, unbelievable. The sound from the recording was enhanced by a large six foot brass horn which was a possession he prized very much; though he also experimented with horns of various materials to 'purify' as he termed it, the tone.

However, one fact was established at that time and that was by amplifying the volume of sound the track noise with its faults was also; this naturally engaged his attention and his thought. There were many ideas I could quote of his fertile mind and how he persisted in trying many materials for the diaphragms of his sound boxes. Paper parchment treated with various varnishes, shellac, horn, fine gauge metals, some corrugated, aluminium and skins as used on drums. He would give added care to the balance and springing of his own design of stylus bar, two small gimbals which he would shape himself by hand.

I was successful in making him a small die-casting mould, which at that time was gradually being used for many component parts of gramophones. This saved a great deal of time and labour and in no wise affected the efficiency of the sound boxes. We melted the casting metals and poured dozens as required, using the foot bellows and a small crucible on the hearth, all in this downstairs front room of Stock Orchard Crescent.

Apart from his activities on disc and cylinder machines, he had at one time dabbled in tape for recording, and I recall on the marble mantelpiece in his showroom seeing a little machine under a glass case consisting of two rollers in tandem and poised above and on a ribbon of aluminium was a small trumpet with a sound box resting on the strip. I could not say much more than that. He had also used heated wire, gas flame for amplification, but always he returned to his large sound box, friction roller and his cylinder model, his Blue Amberols and his various experiments in horns of shapes and materials.

Furthermore, he was a good sociologist and his readings and writings covered a large field. He had expressed opinions of the social changes taking place and changing world society. I was indebted in no small way to him in choice of books to read, such as Spencer "The Life of Man", "Conduct and

Character" by Lecky, "The Riddle of the Universe", Ernst Haeckel, "Eugenics", Saleeby, and from the titles of these suggested books, etc. can his character be judged.

I would recall also his great interest in history and Shakespeare and I had spent several evenings assisting him at lantern lectures, one in Canonbury Tower, Islington, reputed as a sojourn of Queen Elizabeth I, decoding, as he termed it, the real history of those times by the cypher of the tail ends used on the script of some of the Shakespeare writings supposedly written by Bacon. He was very thorough, he used the Greek key to back some of his statements, and he even had two charts of phrenology of Shakespeare and Bacon by which and use of a pointer he compared the difference in the seat of intelligence of both men, not forgetting to point out the disparity of royal court contacts and learning of the two men whose authorship of such historical and world plays and writings was in dispute. He was a member and (I believe) a one time president of the Baconical Society, and I possessed at one time several periodical books to which he had contributed, which I regret to say, with booms, slumps and a war having disorganised my home affairs, I no longer possess.

All in all, he was a personality that could have occupied a place on the larger but humble shelf of notoriety; those who William Morris called "the doers". He contributed much to the creative side of the art of music and pleasures; he was in my humble opinion both an explorer and exploiter of Nature, he was a creator, a natural. It was one of the very subjects he could expound on, "Economic Frailty", that was the cause of my three year valuable and edifying contact coming to an end.

H. Hibberd (76)

THE SEPTEMBER MEETING OF THE SOCIETY, 1974

Before a well attended gathering of the London Membership on the evening of Saturday, September 14th, our Hon. Chairman, Mr. Leonard Watts, introduced Mr. Ernie Bayly, who entertained us with a programme of comedians, comediennes and singers who were prominent on the Music Halls and Variety Theatres before World War One and who had recorded on 2 minute and 4 minute wax cylinders, Blue Amberols, and various discs.

Mr. Bayly prefaced his programme with a few remarks, pointing out that, from a purist's point of view, the Music Hall had already passed out of existence before the talking machine industry had become established and that many of the "top-liners" had begun and finished their careers, either through death or retirement, with not a note or word left to posterity. However many artists who had begun with the Music Halls proper, replete with their Chairmen (who were famous characters within their own rights), did continue their flourishing careers with the Variety Theatres which carried on under the name of "Music Hall", although the proscenium arch and footlights and the absence of food and drink within the audience now gave the whole evening's entertainment a different atmosphere. It was from the

performers in these latter Variety Theatres that Ernie Bayly drew on which to entertain us.

The first recording was of the Lancashire comedian, Arthur Osmond, singing of the delights of living in "The Harem", on an Edison cylinder, the last line being "What a lovely way to die!"

The second artist was Jack Pleasants, our presenter reminding us of some of the songs made famous by this "gormless character" such as "I'm twenty-one to-day" and "Watching the Train come in", but we heard, on a 4 minute Edison, "I'm shy, Mary Ellen, I'm Shy".

It should be mentioned that Ernie introduced every one of his records with an anecdote or some personal history of physical description of these artists which greatly increased the "interest" content of his programme.

No. 3 on the programme was "The Immobile Comedian", Sam Mayo, who rarely used his facial muscles, other than his lips, when delivering his songs. We were also told that he used to hang an old tin can from his neck which he struck at appropriate "punch lines" in his material. We heard "I Didn't stop running till I got Home" on an Edison Bell cylinder.

The next artist, well known for his many songs with a food content, lived long enough to make quite a number of electrically recorded discs. This was the "speed merchant", Harry Champion, cockney comedian, who entertained us with "Out Went The Gas" on an Edison Bell cylinder.

He was followed on two records by the artist who, without any doubt, was the greatest boon to practically every company established in the talking machine industry between the years 1907 and 1915, receiving more publicity than any other artist, in whatever sphere of art or entertainment was then capable of being recorded. This, of course, was "The Man in the Velvet Suit (or Coat)", the Australian comedian Billy Williams. Having died in February 1915, leaving a wife and four children, his widow is still alive in Australia, aged 93! We were given two of his better known songs, both recorded on Edison cylinders, "I Must Go Home Tonight" and "It Jolly Well Serves You Right".

The next artist Ernie Bayly admitted to knowing nothing about. This was Tom Wootwell, who on another Edison cylinder, sang (with Interruptions) a comic song, the whole affair being entitled, naturally, "Interruptions". Should anyone know anything about Tom Wootwell, will they please inform Mr. Bayly, at 19 Glendale Road, Bournemouth, BH6 4JA.

As was pointed out, Music Hall and Variety did not consist solely of comedians and comedienues. Actors, instrumentalists, conjurors, animal acts, etcetera, all went to make up a full programme, and one of the categories usually to be found on the bill was a concert or ballad singer. This type of artist was demonstrated by the inclusion of Peter Dawson singing that dramatic ballad by Shields, "The Wolf", on another Edison cylinder.

The gradual breakdown of the old style variety with its mostly home-bred artists gave way just before the Great War to the American invasion of the then vocal popularisation of an older musical pianistic form known as rag-time, with the subsequent developments of, what was then called, modern dance music, with its fox-trots, and jass or jazz music. One of the American Artists to become successful in England was Muriel Levy, and we listened to her in a duet with Basil Hallam, (shot down by the Germans in 1915), in the vocal fox trot "Ballin' The Jack" on an "His Master's Voice" record.

From this late manifestation of the "Music Hall" we were returned to Victorian days with that very sentimental ditty "Skylark" sung by Arthur Lennard on an Edison Bell cylinder. This was followed by an Edwardian era Pathe cylinder of Burt Shephard, an American artist very popular in England where he made many recordings, who sang a slightly risqué song called "Turn Over Leaf!" Unfor-

fortunately for us, the listeners, every time we were to hear the end of the story being recounted in the song, the last page was missing from the book and the denouement was left to our own imagination!

Another American artist followed, Alma Chandler, in a beautifully clear recording on an Edison cylinder of "Billy". The singer did everything with Billy, but when it came time for bed she simply dreamed of him!

"Arf a Pint of Ale", one of Gus Elen's most famous cockney songs, sung at a hurried tempo to accommodate it on to a 2 minute Edison Bell cylinder, and a rare, broken but repaired, Edison cylinder of Miss Vesta Tilley (later Lady de Frece) singing "Following in Father's Footsteps" preceded the second "straight" singer of the evening, Mr. Ian Colquhoun, who at the time of the Boer War and just afterwards, sang for over 400 consecutive performances at the Alhambra Theatre, London, Leslie Stuart's song "The Soldiers of the Queen". We, however, heard him sing from an etched centre "black" Zon-o-phone Record, "My Coal Black Lady".

An artist who recorded seldom was next. Pat Rafferty on a G. & T. sang "I met her at Mooney's" and he was followed by that Anglo-French comedian-cum-composer-cum-pianist, Harry Fragson, who was tragically shot to death by his own father in Paris. Here, on a Pathe centre start disc, we heard him singing to his own piano accompaniment "Come to Lunch".

Another artist who never made many records was R.G. Knowles, a "top-liner" in his day. With song and patter on an "Exe" gramophone record, (contracted label based on J.E. Hough's "Edison Bell", Bell Disc Record matrices) we heard all about "£.s.d." - the old English currency, not the drug!

Comedienne Florrie Forde with "Oh, Father" on a Sterling cylinder and comedian George Robey with "The Mormon's Song" on "His Master's Voice" disc were two artists who being "long-lived" also went on to record electrically.

The programme ended with an artist who died in 1904, the great Dan Leno, who once more regaled us with "The May Day Firemen" from a G. & T. disc.

A thoroughly enjoyable and entertaining programme listened to with almost rapt attention as could be judged by the negligible amount of "sotto voce" murmurings which usually intrude on a recitalist's programme. A hearty vote of thanks from the Chairman was responded to in the usual manner.

There was an unusual amount of "hardware" on show brought in by members. A recently renovated table "Amberola", a "Miki-phone" (English) and another one of different design which I was informed was "Japanese", and an "Aga" portable wire recorder which sounded quite satisfactory and was in an extremely good condition. There was also the major remains of what was considered to be a phonograph of German manufacture, "thumb-key" wind but with no distinguishing markings. The usual disc dealing and exchanging took place prior to and after the meeting.

A successful evening.

Frank Andrews.

GUINIPHONES

The following article appeared in the November, 1929, issue of "Vickers News":

A New Venture at the Dartford Works of Vickers-Armstrongs Ltd.

Guiniphones! Who said Guiniphones? There was a time recently when to mention the word was to ensure the speedy exit from at least one office in the factory! Yes! There have been long days and sleepless nights for some in the struggle against time to give cheer to the multitude this Christmastide. It has been no mean effort in the course of a few months to bring about the production of thousands a week of British made gramophones which the public can buy at a guinea each.

It is not a toy, but a musical instrument, and each of its 102 component parts is a well made piece of work. The "sound" reproduction is obtained in a novel way, rather on the lines adopted in loudspeakers, that is, by means of a paper cone, and this gives a purity of tone not often obtained by the usual method of sound box, tone arm and amplifier horn.

Although the smallest portable made, measuring only 10 in. square and 3 in. deep when closed, it has a main spring 18 ft. 6 in. in length and has accommodation for 6 10 in. records or twelve sides, quite sufficient for the afternoon or evening trip in the car or visit to friends.

Every machine, before being passed out, has to please the musical ears of our testers by playing a 12 in. record, and a walk through our testing room is almost as good as the well known "pinch in the early morning cup of tea". Many records have been broken at Dartford recently, but unfortunately the record breakers get little praise for their efforts.

Unlike the small boy, the GUINIPHONE is a thing to be seen and heard and many and varied are those who have praised it - Noble Lords, Doctors of Science, Newspaper Editors and Music Critics.

For weeks past a continuous stream of GUINIPHONES has flowed from Dartford Factory to all parts of the world - Mexico, Congo, Australia, South Africa, India, Japan, South America, Malay States, not to mention all the countries of Europe.

Many thousands already have their GUINIPHONES but many more thousands are waiting for them. We shall see to it that not one more than necessary will be disappointed.

GUINIPHONES

Mr. Fred Smith, of Chatham, in his article, "An Unusual Gramophone Discovered", discussed his finding of a "Guiniphone" portable gramophone in last month's Hillandale News. I thought I had some data on this machine, but I find that all I have is the dating of the "Guinea Gramophone Company" which Sir E.R. Lewis, the head of the Decca Interests, said in his book "No C.I.C." was floated in February, 1929. Whether or not this was the company that manufactured or sold the Guiniphone I do not know.

The cover of the combined February/April issue of the Hillandale News, No. 77, showed a picture of the "Fay" Home Recorder and I do have the story of the company which manufactured this machine and which I append herewith in the hope that, should you think it to be of sufficient interest to fellow members, you will publish.

"Fay Home Recorders Ltd. " received its Certificate of Incorporation on 15th March, 1931, with registered offices at 121, Victoria Street, S.W.1. A Private Company, with a nominal capital of £12,500, it converted to a Public Company in November, 1932, when it was re-named "Fay Radio & Recorders Ltd. "

The original Company was formed to acquire the rights and benefit of an invention relating to an improved means for making records on existing gramophones, the invention being the property of Hugh Patrick Fay for which a British patent had been applied, also to carry on a business of manufacturers of Home Recording Machines and Electrical Amplifiers.

The tenancy of the Company's Offices was in Fay's own name, but the premises were vacated in December 1932 when the Company moved to the second floor and part of the third floor of "Halco House", Gt. Peter St., Westminster, S.W.1, for a tenancy term of 14 years from November 1932, at an annual rent of £300, which was to rise later to £400. The Company also took rooms at 101 Oxford Street, W.1.

The first Directors were Fay and a Mr. Albert Page, the latter, failing to qualify by never holding enough stock in the Company, ceased to be a Director in June 1931. Directors came and went, during this company's short existence, among them Sir George Thurston.

When the Resolution to "Wind Up Voluntarily" was passed on February 25th, 1933, the Directors of the Company were Fay, a Mr. Percy Daniel Foley and a Mr. Herbert Francis McShane. Directors' salaries had been £200 per annum plus an extra £100 for the Chairman but up to May 5th, 1932, all salaries had been waived by the Directors. Nevertheless an Agreement of 27th May, 1931, shows that Fay had been appointed as the Managing Director at a salary of £2,000 per annum and that he had also been voted, on 28th September, 1931, a sum of £370-15-0d. "on account of expenses". It appears that he subsequently utilised another £495 for expenses which he had had "without express authority".

Three Company Secretaries were employed during the Company's time. C.J. Peters was the first at an annual salary of £260, later increased to £324 p.a. in April 1932. He was followed by J.A. Chester Porter in September, 1932, but only held the position for one month, being followed by A.W. Wood.

H.F. McShane was appointed Manager in November 1932 and the Consulting Engineer was Owen D. Lucas.

By an Agreement of 27th May, 1931, the original purchase price to the Company of Fay's invention was put at £3,500 but a "purported Resolution" of 30th June 1931, had increased the price to £10,000, £5,000 of which was to have gone to Fay in cash, who was paid eventually by way of the allotting of £10,000 worth of Fully Paid Up shares in the Company.

Fay assigned his patents, No. 371935 and No. 374398, to the Company in December, 1932, but they were never stamped and registered as the Company were not able to provide the money required for the stamp duty and the registration fees!

The Company manufactured "Fay" Home Recorders, priced from 1 to 15 guineas, needles, needle sharpeners, recording discs and microphones.

The process of recording was by way of an acoustic horn or microphone, the sound being reproduced on a thin metal disc which could be played on any gramophone using a radio-gramophone. Records could be made from radio broadcasts.

The first time in which the Company put their products before the public was at a Press Luncheon and Demonstration given in the Park Lane Hotel, W.1, in July, 1931. They were subsequently shown at the Radio Exhibitions held at Olympia, London, W. in September, 1931 and August 1932, which cost the Company £11,930 altogether.

The Company, during its existence, used up all of its share capital of £16,400 in the developments of its products, its only source of revenue being £543 in "sun-dry sales".

From May 1st to October 31st, 1932, the valuation put on their own stocks was £5,500 and consisted mostly of unfinished parts which, it was estimated, would not have fetched more than £1,000 from a forced sale. The Patents and Trade Marks were valued at £10,076-15-6d. in the Balance Sheet.

From November 1st, 1932, to February 1933, there had been a gross loss of £4,643-10-8d. On December 21st, 1932, the Company now having gone public, issued a Prospectus, offering for sale 22,500 Cumulative Participating Preference Shares of £1 each for a subscription at par. This proved unsuccessful as the minimum subscription of £1,000 was not forthcoming.

In January, 1933, Messrs. Amplifiers Ltd. notified the Company that a debt of £2,058-13-0d. owed by them for goods delivered had been assigned to a Mr. David Wagner Godden, who had been a Director of "Fay" Home Recorders Ltd. from 30th Nov. 1931 to 29th Sept. 1932.

Other goods stored on Amplifiers Ltd.'s premises were costing the Fay Company £2 per week for rent and other services.

As mentioned, the Company resolved on Feb. 25th, 1933, to "Wind Up Voluntarily", the Directors signing a declaration that, in their opinion, the Company was solvent, the patents being worth at least £10,000.

A new company was registered under the name of "Fay" Radio and Recorders (1933) Ltd. on 7th March 1933 for the purpose of taking over the assets of the company in liquidation, but no offer was made by the new company for the old company's assets.

At the time of the Resolution to "Wind Up", the company owed its unsecured creditors a total of £4,931-4-11d. and seven preferential creditors £860-14-2d.

The Directors put the failure of the Company down to the poor response by the public to the Prospectus issued in December 1932. They felt that had they had sufficient capital to carry out their sales programme the business would have been successful.

Among the creditors of the Company were the British Aluminium Co. Ltd., Collaro Ltd., The Decca Gramophone Co. Ltd., Garrard Engineering & Manfg. Co., Ltd., B.T.H. Ltd., and the Igranic Electric Co. Ltd.

David Wagner Godden and Charles Vivian Vanberghen petitioned in the High Courts of Justice for the compulsory winding up of the Company on the 3rd March 1933. Vanberghen was owed £212-10-0d. for which he already had a Court Order for recovery, plus costs. He alleged that the Company went into voluntary liquidation to avoid payment and also of the £5,000, or so, owed to others.

The Voluntary Liquidator, Mr. T.W. Mackness, Fay, Fay's wife and a Mr. Heywood all claimed between them that the assets of the Company were their personal property. Vanberghen contested this, saying that the Prospectus issued in December 1932 put the matter otherwise.

The Company was, on 20th March, 1933, ordered by the Courts to be compulsorily wound up. The Official Liquidator issued his report on 6th July, 1933, and the investigation into the Company's affairs was concluded by the 16th January, 1934.

Frank Andrews.

BRIEF BIOGRAPHIES
distilled by Gerry Annand

RUDOLPH GANZ

Born Zurich, February 24th, 1877. Pianist, conductor and composer. Pupil of Busoni and others, and then conductor. On Piano staff of Chicago Musical College in 1901. Principal of that institution 1934-1954. Conductor of the St. Louis Orchestra 1921-27. Composer of orchestral, choral and piano works.

ISOBEL BAILLIE (Soprano)

Born Hawick, Scotland, March 9th, 1895. Studied in Manchester with Madame Sadler Fogg, and later, on the advice of Hamilton Harty, in Italy. She sang at leading Festivals including two in 1937 under the baton of Arturo Toscanini.

AGNES NICHOLLS (Soprano)

Studied at Royal Academy of Music under Visetti and John Acton. Was greatly esteemed as operatic and oratorio singer. Sang with Covent Garden, Beecham Opera and Quinan Opera Co. (on world tour). Created the role of "Mary" in Elgar's "The Kingdom". Married to Sir Hamilton Harty. Received O.B.E. 1923.

I have a recording of Liza Lehmann's "In a Persian Garden" in which Agnes Nicholls takes the soprano lead.

ROY HENDERSON (Baritone)

Born Edinburgh 1899. Studied Royal Academy of Music and then took high place in esteem of British musical public. Sang at Glyndebourne for a number of years and also at Covent Garden. In addition was a celebrated choral conductor.

THUMBNAIL SKETCHES No. 67

by Tyn Phoill

Edison Blue Amberol Record No. 1581.

By the Venetian Instrumental Trio.

"Edelweiss and Almenrausch" composed by W. Mangelsdorf.

"Edelweiss" meaning 'Pure as Snow' and "Almenrausch" meaning 'Highland Flower' is the title of this composition by Mangelsdorf. It is an Oberlander, a slow waltz or folk dance after the style of those of Southern Germany, and the Tyrol. Although not of a particularly high standard, it is pleasant to listen to and interesting because of its type.

The Venetian Trio consists of Carl H. Tollefsen (Violin), Julius Spindler (Flute) and Paul Sureth (Harp).

SOME REMARKS ON EARLY LONDON BERLINER RECORD MARKINGS

by Peter G. Adamson

As is usual with information about Berliner records, little seems to be known about their matrix identification and other markings. One of the main problems seems to be that hardly anybody has seen enough of them to form any clear idea as to patterns, sequences, etc. I emphasise "seen", as the tiny numbers and symbols hand-written (often very lightly) onto the discs tend to be obliterated, obscured by scratches and surface hairs, or plainly (!) illegible. In any case, idiosyncrasies of character formation mean that someone having seen few examples is very liable to deduce incomplete or misleading information: for instance, the characters 4, 7 and 9 cause problems.

It is clear that a continuous sequence of matrix numbers starts around the beginning of November 1898 (with other sequences starting later), and so errors of matrix sequence number transcription can often be corrected by considerations of heading style, date, place of recording, etc.

However, other markings, appearing before November 1898, and sometimes additionally on later discs, are not so easily arranged into some sort of order. There are often what appear to be sequence numbers - perhaps sequential within a single day - and also groups of characters generally containing the symbols x, y, h.

The groups of characters seem to appear on discs up to early 1899, and then disappear again; only a few 1899 discs seem to have these markings, which by then are additional to the continuous number sequence started in November 1898.

Upon the introduction of wax-process recording in May 1900 (I am sticking my neck out here!), there again appear additional character groups. It would seem reasonable to suppose that, in both periods of trial and error in setting up the recording process, some note would be made of technical details for reference purposes. Later still, of course, there were other symbols (X, R, etc.) which lingered on into the early G & T period; these were generally details of recording engineers, and were rationalised into the well known a, b, c, etc. series.

This article deals only with the earliest character group markings. I have arranged some forty-odd character clusters, taken from early English discs (August 1898 to April 1899), into groups according to the characters they contain. These are all discs I own, and so I have been able to study and compare the often almost invisible squiggles at some length, with the following results:

- (a) all the groups contain "y";
- (b) the symbol "X" has been ignored; it usually appears as a superscript (over "Y") and doesn't affect this general classification.
- (c) the order of characters is assumed to be "insignificant" (it may well be, anyway!);
- (d) symbols additional to the main groups I have found are assumed to be "insignificant";
- (e) the groups appear to contain generally recordings of a similar type. This encouraging result again suggests technical notes (such as details of diaphragm or recording horn used).

Finally, to illustrate the last result, here is a tabulation of the determined groups together with the catalogue numbers of the discs falling into each:

y-8	2003	2006	2143
-----	------	------	------

y-8-1	2109	2158	3012	1052
	2111	2324	3022	9156 (flute)
	2130	2325	3044	
	2147	2334		
	2148	2767		
		2771		
	(almost all vocal)			
y-3-4	6253	(all banjo Aug/Sept 1898)		
	6271			
	6278			
y-3h	6002	4502	3002	2338
	6005	4505	3080	6500
	6010			
	(clarinet)		(choral)	
y-1	509	5506	8016	
	528	7706	9800	
	(orchestral)		(various instrumental)	
y-12	7555	7905		
	(bassoon)		(violin)	
various "odd ones":		y	3, 3081, 4017, 9253 (choir)	
		y-3	4026	
		y-4	7906	

It seems a pity to leave the classification at that stage, but it's the furthest I have been able to go with such a limited amount of data.

Perhaps other readers may be able to expand on the arrangement, using information from their own discs.

"THE STYLUS", A PRECURSOR OF "HILLANDALE NEWS"

by George Frow

HILLANDALE NEWS has never made the claim to be the first Gramophone or Phonograph Society magazine in the World, but it has certainly been the first one to go for fifteen years and has now reached its eightieth number. It all started when the late Bob Wormald, then Society Secretary and Treasurer, handed those of us present at the October 1960 Meeting a single folded foolscap sheet he had put together.

Anyhow there seems to have been a precedent for this, and although there's no evidence from the early doings of the Society, recalled for us in recent HILLANDALES by Frank Andrews, that a Society magazine existed, I have among my bits and pieces, several copies of two privately issued magazines that were aimed at the gramophone and phonograph fraternity rather than at any particular society. I fancy that these enthusiasts of yore did much more getting down to playing their machines and records to each other than we do these days, but we have the transistor radio and tape, "the box" and L.P. to contend with, besides much more D.I.Y. consciousness.

THE STYLUS of 1922, sub-titled "The Phonograph Paper", cost threepence (about 1½p.) It is just possible that a member or two may have a complete set, but all that have come my way are three, No. 4 of December 1922, No. 8 of April 1923, and one in between without a cover, but is probably February 1923. It is duplicated

by a most indistinct process on to quarto sheets (10 in. x 8 in.) which are stapled together along the back edge; anyone who has tried to produce a magazine of this size or build will know this is not a satisfactory way of putting it together.

THE STYLUS originated from the north of England and the printer and publisher can just be deciphered as W. J. W. Haxell of Higher Broughton, Manchester. In one of his Editorials a printed issue was envisaged, but it would be interesting to know if it ever got much further than No. 8. Certainly at that time among national magazines VOX failed after (was it?) one issue, and THE GRAMOPHONE had a sticky start in 1923; THE TALKING MACHINE NEWS still continued into the late twenties and wireless was fast coming on to the scene.

The contents and advertisements of fifty year old magazines are always a delight, and without wishing to bore the reader I hope that a glimpse at the subscribers and their subjects would appeal to many.

Henry Seymour ("The British Edison") is put in his place for criticising the surface of the Edison Discs but the Editor says "this is now conspicuous by its remarkable absence." As with records today Blue Amberols were deleted when they lost the public's interest, and these monthly withdrawals are enumerated.

J. A. Mather in one of several Phono Chats advises against "lubricating" Edison discs but recommends the application of sewing machine oil to the grooves of Blue Amberols, "though this does not hide a harsh note here and there", and quotes a Hughes Macklin cylinder.

F. W. Saich of North London, who used to attend the London Society meetings then, advertises in each issue, and quoted the Saich Cygnet Horn with Crane and Bracket for £4. This looked very much like a Music Master Horn from a distance, was made from a non-wooden material, possibly hide, of thinner gauge, but gave a most acceptable sound. They can still be seen very occasionally.

V. O'Neill writing on the Columbia BC pointed out that the amber wheel revolving at half the mandrel speed could have been equally effective if run much slower, and in fact the Columbia Company had patented an attachment for this purpose just prior to the machine's discontinuation; this gadget, it was claimed, would have prolonged the life of the wheel and shoes. The wheel in normal use, we are told, required renewing every four years, owners were advised against abrading the wheel to get more volume.

The three copies in my possession suggest a policy in each issue of reviewing each Blue Amberol and Edison Re-Creation (this by Harold Gaines), and to give a reminder of past favourites under "Lest We Forget", a column by H. J. Skidmore. Among those offering cylinders for exchange or sale was W. A. Chislett of Halifax, a gentleman who must surely be the doyen of the active record reviewers, and who still gets through a huge amount of records and tapes for THE GRAMOPHONE, (and "Electrical & Radio Trade" - Editor).

The issue believed to be of February 1923 contains broadside after broadside against the 'Damberol', or dubbed Blue Amberol, and nine-and-a-half of its twelve pages are of appeals to Mr. Edison from Messrs. Wood, Skidmore, Gaines, Mather, Fifield and C. R. W. Miles (then recording secretary of the City of London Society) to return to direct recording and for some better titles. Listening to some of the 3000 and 4000 numbers, one can sympathise with these true enthusiasts who knew what the early Blue Amberols and those later issues made from Wax Amberol masters sounded like; one notes that some "un-Blued" numbers, as the Wax Amberol masters were styled, were later re-issued as Blue Amberols, though we may never know if British cylinder men through THE STYLUS ever influenced Edison policy in the slightest. Miles writes "Anyhow the duplications from the Re-Creations are, generally speaking, perfectly awful, flat, sometimes tuneless, mushy, generally indistinct, though I do not say all Damberols are bad, the stuff on the lists is quite hopeless from a music-lover's point of view".

It had been expected that when the shipment of Blue Amberols from America started again after the 1914-1918 War a return to direct recording would have been made, but it is obvious from these articles and letters that *STYLUS* readers were having a very lean time in 1923 and were making the most of every chance to have a good moan; one wonders if the Feb. 1923 issue was an organised "chew over" which would be sent to New Jersey in the hope of catching Mr. Edison's eyes. In fact in 1921 the Manchester Edison Society had forwarded a petition to the Edison Company signed by nearly six hundred enthusiasts, asking for a return to direct recording and for better class musical fare. (Modern Edison enthusiasts know of course that direct cylinder recording ceased after the great fire at West Orange in December 1914). Anyway the reply from The Edison Company was that "the matter is under consideration" but duplicating was neither admitted or denied. As for the current Blue Amberol lists "about 90% of the titles consist of Jazz, ragtime, foxtrots and other nauseating trash". There was further invective about "sickening rubbish", the "arrogant indifference" of The Edison Company and its monopoly; by this time of course the only maker of cylinders was The Edison Company.

The new Blue Amberols reviewed in these three magazines are of the 4600 series.

By April 1923 "Pertinax" of *THE SOUND WAVE* had written that "the Blue Amberol was doomed to go under", and this had apparently dawned on the Editor of *THE STYLUS*, and he wrote "that those who damned the Damberol will finish by having less than that". We know now that they would still have another six years, and in among the later Damberols are some reissues of the 1908-1912 recordings, and how fine they are too. Surprisingly many of the later dubbed Blues, the Damberols, are sought after today - they seem to get better particularly as the dance music becomes more snappy, more bouncy and less turbid, in fact many Damberols made from electric Re-Creations are nearly as bright as the disc originals.

F. J. Simpson of Highams Park, London, and a member of this Society at the time, had the last say suggesting that if 600 signatures could be collected, why not 6000, 60,000 even - at this point he got quite carried away - and the foundation of a British Phonographic Association? He did however admit in his letter that he was a newcomer and knew nothing of the 'old days' referred to. How often have some of us not set out to conquer the World with pen and paper or ruffle the calm seas of sagacity with warm air?

In the next issue of *HILLANDALE NEWS* I would like to deal with a much more recent magazine of which I have only Vol. 1 No. 2; this is the 1935 official magazine of The London Gramophone Circle, a body I must admit is quite new to me. Should any members have other copies or personal reminiscences of this body, I would be glad to hear from them, so that *THE ROTADISC NEWS* can be looked at from as wide a perspective as possible.

G.L.F.

CARUSO'S SECRET

The secret of Caruso's mysterious throat trouble is out. Specialists have been baffled, the opinions taken of the highest medical authorities in Europe and America. The music-loving public of both Continents have eagerly scanned the conflicting pronouncements of experts; the whole operatic world has been moved

to express sympathy with the victim. At one moment, says the musical correspondent of the "Daily Telegraph", we are told that the famous tenor's voice only requires a few weeks' rest, and that all will then be well with him; at the next a soul-shaking rumour gets about that, like the blackbird in the old song, he will "never sing again". And in the meanwhile the idolised successor of Mario is losing thousands of golden pieces every month that he remains idle. But if you have tears, do not be prepared to shed them now. For the secret is out, the mystery explained. The great tenor himself has confessed it. Listen to this and breathe a sigh of unutterable relief. "There is and has been absolutely nothing serious the matter with Caruso's voice - at least, according to the very express statements of the tenor himself, made in Rome to an interviewer for a New York paper. All the talk about his voice has been manufactured for advertising purposes, and it was his Press agent who advised him to do it." Who would have guessed it?

Let us pursue this engrossing business a little further. According to the - we hope - veracious interviewer, Mr. Caruso delivered himself of the matter thus: "I consider myself the happiest embodiment of what is best in both the Italian and the American spirit. I have bowed to many an American institution. One of these was the Press agent. For a long time I spurned the idea of hiring one. Then one day Oscar Hammerstein explained to me that I needed one badly. He said that everyone in public life, be he a clergyman or a university professor, should have a Press agent." Thus adjured, the unrivalled exponent of bel canto added a Press agent to his staff of retainers. "Now the first advice my Press agent gave me," he is reported as saying, "was in these words: 'Speak hoarsely to your friends, but don't commit yourself as to the condition of your voice. The world is getting accustomed to your magnificent voice, and some day it may not have any more interest for the public. The only way to retain your popularity is to make the world believe that your voice is gone.' Now last year this simple trick worked wonders with the international public, and this year I shall first fill my engagements at the Vienna Imperial Opera, then in Berlin, and later I shall return to America. I think the work of the Press agent will have its effect in the amount of interest shown in these engagements." Who will withhold admiration for a scheme so simple, yet so ingenious? For the subtle skill of the Press agent who gets as many engagements as possible for the artist who employs him is as nothing, surely, compared to that of the Press agent who prevents him getting any engagements at all. What, one wonders, will be his commission on the sum total of Mr. Caruso's losses during the period of his enforced idleness?

JOHN McCORMACK - A RECENT DISCOVERY

by Frank Andrews

In case the news has not yet spread around I would like to draw readers' attention to the amazing discovery by researchers Alan Kelly, of Sheffield City College of Education, and his colleagues, regarding the hitherto unmentioned published recordings by John McCormack under the pseudonym of John O'Reilly.

I have often been asked what is the point of going to the extent of making note of entering up matrix numbers when assisting or compiling lists, in endeavours to complete catalogues of various makes of records. The answer I usually give has been fully justified by Mr. Kelly's discoveries. Through his present attempts to list Berliner records and Gramophone Company records by their matrix numbers, as opposed to the usual procedure of doing it by catalogue numbers, Mr. Kelly has found that the matrix numbers of McCormack's 10" Gramophone Concert

Records are interspersed by the matrix numbers of John O'Reilly's 10" Zonophone Records!

The starting point of Mr. Kelly's investigation was the similarity between McCormack's 3-2217 "Believe me if all those endearing Young Charms" with violin obbligato and O'Reilly's Zono. X-42208 of the same title, also with violin obbligato! The suspicions aroused by this led Mr. Kelly to believe that the records had been pressed from the same master. As it turns out in the end the masters were consecutive being 5932b and 5931b respectively.

At the time of the publication of these findings (March edition of "The Record Collector" 1974) no O'Reilly discs had become available with which to make audible comparisons as a final clinching proof that these O'Reilly Zonophones were indeed recordings of McCormack's voice. Whether or no this comparison has since been made I do not know.

The list of the O'Reilly/McCormack Zonophones is as follows; the release dates have been provided by yours truly thus confirming that the discs were actually issued and thus eliminating Mr. Kelly's doubts on the matter.

Zonophone X-42258	5923b	July 1905.	Avourneen (King).
Zonophone X-42310	5927b	Oct. 1905.	The Green Isle of Erin.
Zonophone X-42208	5931b	Apr. 1905.	Believe me if all those ... (Moore) w. violin
Zonophone X-42318	5938b	Nov. 1905.	Eileen Alannah (Thomas).
Zonophone X-42210	5940b	Apr. 1905.	Hath Sorrow thy young days faded?
Zonophone X-42209	5945b	Apr. 1905.	The Minstrel Boy (Moore).

If any collector has any of these O'Reilly records would they please make it known to Mr. Kelly, 64, Alms Hill Road, Sheffield, S11 9RS.

What amazes me is the fact that for seventy years the name of O'Reilly has been known as a tenor on Zonophone Records (Just look on page 17 of the Society's reprint of the April, 1906 Zonophone Records catalogue!) and yet no one has ever suggested that the voice was that of such a famous singer as McCormack. Three of the above records were in the catalogue for over a year so some copies must be lying on someone's shelves somewhere!

That the Gramophone Company did issue records of well known artistes under pseudonyms was disclosed quite dramatically by Leonard Petts in "The Talking Machine Review" in the combined Feb./Apr. edition of 1973 where it was revealed that such artists as Peter Dawson, Florrie Forde, Albert Whelan, Mark Sheridan, Ernest Shand and others were given "new" names when their Gramophone Company recorded Zonophone Records were issued on Gramophone Concert Records for export.

Of course, it cannot be said that John McCormack was a celebrity in 1905, he was but just another singer of Irish Ballads. Nonetheless his first three records issued on Zonophone Records, as John O'Reilly, did get a brief mention in the Talking Machine News's page "Pick of the Basket". "John O'Reilly", the item reads, "has a pure tenor voice and his 'Believe Me if all those Endearing Young Charms' with violin obbligato is a very fine record, X-42208. Almost equal to this one are 'Hath Sorrow Thy Young Days Faded' X-42210, and 'The Minstrel Boy' X-44209 by the same singer."

JOHN O'REILLY/JOHN McCORMACK

I've found the rest of the mini-reviews. Can you work them in with the three records already covered.

JULY 1905. "A very fair record is 'Avourneen' by John O'Reilly, X-42258."
 OCT. 1905. "First among the tenor solos comes 'The Green Isle of Erin' X-42310, a charming rendering of that favourite air. The singer is John O'Reilly!"
 NOV. 1905. "'Eileen Alannah' is a tenor song of exceptional merit by John O'Reilly. The soft tone of the singer's voice is exactly suited to the air. X-42318."

THE LAST PIECE OF CHOCOLATE - COLUMBIA - CARUSO - AND OTHER MATTERS

by Frank Andrews

Before mentioning matters under the above heading I would like to correct two points in the report of the London Meeting of the Society in which I presented a programme about the Talking Machine Industry in the United Kingdom during Queen Victoria's reign.

- (1) The license under which Edison Limited traded was bought back by the Edison Bell Consolidated Phonograph Coy. Ltd. BEFORE the expiry of the Graphophone patents which the Edison Bell company owned.
- (2) The Vitaphone Disk Record, in the U.S.A. was, as far as I can discover, the first rival disc to be SOLD in opposition to the Berliner records but the FIRST RIVAL DISC was the Zon-o-phone Record, which, if one is to judge by the legend on the reverses of the discs, was not sold outright but LEASED OUT!

This "leasing message" of the Universal Talking Machine Coy. was omitted later, probably indicating that Zon-o-phone Records were then on sale outright.

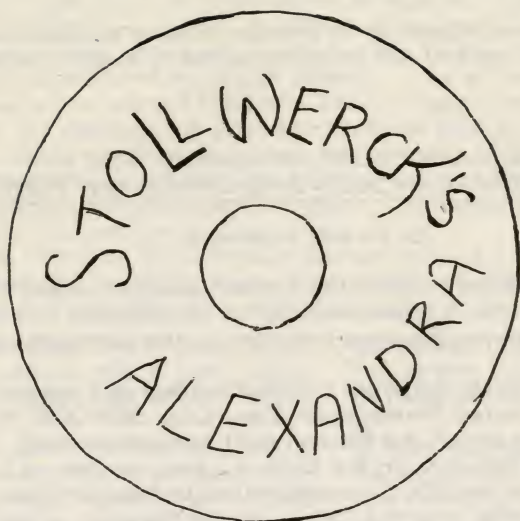
Does anyone know when the Zon-o-phone Record was first offered for "Leasing" in America, - the month and year that is? And did the Universal Talking Machine Company make Zon-o-phone Records from the first or was the name Zon-o-phone Record put to their discs after production had been in operation for some while? I ask this because it is known to me that a collector has a disc which is simply marked "Universal Talking Machine Company" as a "label" style.

A LAST PIECE OF CHOCOLATE?

This refers to the running commentary I seem to be giving on the investigations I have been making with regard to the Stollwerck Chocolate Phonograph, and I intend that this will be my last mention of same for a little while. Meanwhile here are some more facts which have come to hand since my last "do".

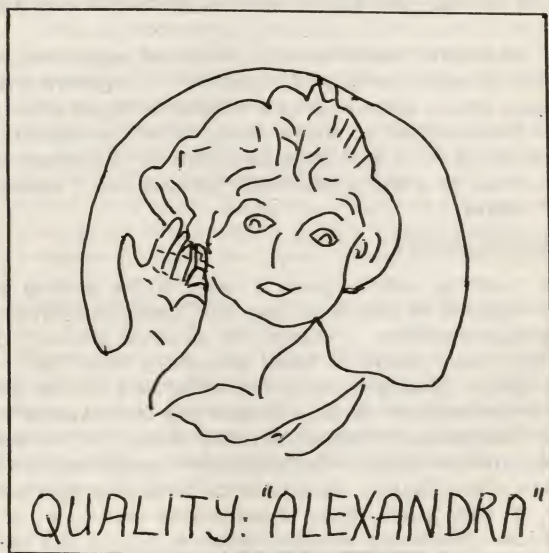
FACT NO. 1. A letter is known to exist from one of the Stollwerck brothers addressed to Deutsche Grammophon A.G., enquiring if it would be possible for the German Gramophone Company to make suitable discs of the material which they were using for the production of their "Schalplatte" grammophon records, and which could be filled with chocolate! Stollwerck (the brother concerned was Ludwig) mentioned that, at that time, they themselves were using a material called "Karbin". The reply from Deutsche Grammophon A.G. is not known to me.

FACT NO. 2 is that Stollwerck DID make wax discs, black wax discs, for their machines! I am indebted to Ernie Bayly for the following information and expect to receive hand drawn pictures to illustrate both the discs and the Cartons in which they were sold.



The design on the chocolate disc.

The front of the little box containing the wax disc.





The playing-face of the wax disc. The shading represents the extent of the recording grooves.

The back and the edges of the little box containing the wax disc.

PHONOGRAPH	<p style="text-align: center; font-size: 2em;">STOLLWERCK'S</p> <p style="text-align: center;">Nr. 7720 The British Grenadiers</p> <p style="text-align: center;">Some talk of Alexander And some of Hercules, Of Hector and Lipander And such great names as these, But of all the world's great heroes There's none that can compare With a tow, row, row, row, row, row To the British Grenadiers.</p> <p style="text-align: center; font-size: 1.5em;">CHOCOLATE PHONOGRAPH</p>	STOLLWERCK'S
CHOCOLATE		

Stollwerck Record No. 7220, "The British Grenadiers", a vertical cut record made of black wax has been seen by Ernie Bayly. It is smaller in its diameter than the cardboard discs which fellow member Don Watson of the Hertford Branch demonstrated some time ago at his Branch Meeting, it being only $3\frac{3}{8}$ inches (8.6 cm.) in diameter, otherwise the spindle hole of $\frac{7}{8}$ inches diameter (2.2 cm.) and the thickness, approximately $\frac{1}{4}$ in. (0.62 cm.) are similar in size.

As one can gather (hopefully!) by Ernie's illustrations, the Carton in which the disc was sold was open-ended, unless a flap has become detached over the years? One side of the carton shows a picture, in yellow and white of a woman's head with her right hand cupped to an ear in a listening posture. The words "Quality Alexandra" are printed below. (Queen Alexandra was on the throne at this period, one recalls!).

The reverse side of the carton had a central panel which received a "Sticker", giving the record number, title, and in the case of a song, some of the lyric. In our present example the whole of the first verse of "The British Grenadiers" was given. Around this central panel, facing inwards were the words "Stollwerck's Chocolate Phonograph". These words were also around the three edges of the packet.

The black wax record, in its central area, bore the Number (No. 7220), "Song" and "Patented", above the large spindle hole, and the word "Stollwerck" and "The British Grenadiers" below the hole, all of which was impressed in the wax. So when the "La Natur" article of 1903 on the Chocolate Phonograph referred to disc records "made with a plastic material, a type of wax compounded especially for reproduction" as being "old-fashioned now that the chocolate records had arrived", it must have had the aforementioned wax records in mind.

FACT NO. 3. An example of the Chocolate record is known to exist, and once again I am indebted to Ernie Bayly for a description of same.

The record known to him is broken in three parts and resides in an envelope with a thin cardboard disc which may have been part of the record when in a condition suitable for reproduction. The dimensions of the record are as in the wax Stollwerck record. There is no inscribed recorded groove on the chocolate so one can assume that the ebonite, celluloid or tin-foil skin, which could have been the recorded material, has been lost. You will recall that Patent No. 1992 of Jan. 1903, allowed for such recording media on the chocolate discs.

The reverse of the plain face of the record bears the words "Stollwerck's Alexandra" placed around the disc concentrically and formed in the chocolate.

FACT NO. 4. The Stollwerck Chocolate Phonograph, with which these discs are associated, (the stylus is missing!), has also been seen by Ernie Bayly and he tells me that the spring motor has a trade mark on the plate which depicts an eight pointed star carrying the word "Jungham", the "J" being large and running between the "g" and the "h" of "ungham". Has anyone come across this trade mark before or of a firm called "Jungham"? This machine is similar to the one shown in the last issue of H & D News.

All of which new information leads me to: COLUMBIA.

From Ray Phillips, our member in Los Angeles, California, I received a letter, with a rubbing of the larger type of compressed paper, or cardboard, disc which fits the boss of the Stollwerck machines and is of the same "species" as Don Watson's discs, in fact the rubbing shows that the record is another copy of the "Stars and Stripes Forever" march! Mr. Phillips bought this in London about ten years ago and thought that it might have been made by the American Graphophone Company for the Columbia Toy Graphophone and called my attention to the photograph of same in "Tin-Foil to Stereo", by Welch and Reed, where it forms Plate XI.

According to "Tin Foil to Stereo", the "Toy Graphophone" was first made by the American Graphophone Coy. circa 1898, and its mode of operation was similar to the first (but later) Stollwercks, that is to say, they were both operated by a handle which protruded from the boss of the turntable, the boss diameter of both machines being the same. As most of you know, Columbia had a branch of their business in Paris and Berlin, so the machine could not have been unknown in Europe, and the later Stollwerck venture can only have been imitative.

These machines, and their records, were imported into England, where Edison Bell had the monopoly of all Graphophone products. Whether Edisonia, Ltd. sold these machines or not I cannot say but Mr. Richard Burrows, of Burrows & Co., of Manchester, did, for in a letter he wrote to Mr. Louis Sterling, Managing Director of the United Kingdom's "Columbia Graphophone Co. Ltd." in 1929, he mentioned that he was sending four of the Columbia wax discs to Mr. Sterling stating that he had imported them directly from America "over thirty years ago!"

I should here like to thank Mr. Ray Phillips for his letter and would also like to say to him, and other readers, that it is my opinion that the record which he has is not a Columbia record for I feel sure that the American Graphophone Company or the Columbia Phonograph Company would have marked it in some fashion identifying it as one of their products, as was their wont. As a matter of fact I have seen one of the Columbia Wax records sent by Mr. Burrows to Mr. Louis Sterling in 1929 but again I am indebted to Ernie Bayly for a description of its full physical appearance. The wax is a creamy white and the discs are $\frac{1}{4}$ " (.63 cm.) thick having a $\frac{7}{8}$ " (2.2 cm.) centre hole and being $3\frac{3}{8}$ " (8.6 cm.) in diameter. The recorded spiralling groove is vertical cut. On the reverse three concentric rings are impressed into the wax, an outer ring, one near the hole and another mid-way between. Inscribed in a concentric fashion around the two enclosed plain bands of wax thus formed by the rings are the legends "American Graphophone Co., Mfrs. New York, N.Y. U.S.A." and "Columbia Phonograph Co., New York and Paris, Sole Sales Agent." There are no inscriptions on the recorded side. When I saw one of these discs it was accommodated on a Stollwerck turntable!

CARUSO and the recordings of his voice on Disco Zonofono, Anglo Italian Commerce Company hard wax cylinders and Pathe cylinders (which were later issued on discs). The dating of these recordings, it seems, has always presented a problem to those who have been interested in this famous singer. I write in ignorance of the fact as to whether recent research has solved the mystery but in case the matter is still undetermined I would like to offer the following facts for consideration which may help towards a solution.

The International Zonophone Company of Berlin, in one of its advertisements published in 1903, included testimonials and recommendations from Sarah Bernhardt, Enrico Caruso, Marcella Sembrich and Edouard de Reske. Caruso wrote the following (which I must remind readers is a translation from the German which is probably itself a translation from Caruso's Italian!), "I must confess that your Zonophones are really admirable and they have prevailed upon me to accept your invitation to sing a number of pieces for you. Milan, 19th April, 1903. Henrique Caruso." As it stands, I submit that up to the date of this letter Caruso had NOT recorded for the International Zonophone Company's Italian Agency, the Anglo Italian Commerce Company, and as it is well known that he only had one recording session with Anglo-Italian for discs before the Gramophone and Typewriter Ltd. secured the controlling interest in the company in the early summer, this brings the recording date within the eight weeks from April 19th, 1903 to early June. With the Gramophone & Typewriter Ltd. in control of International

Zonophone, the Anglo-Italian Commerce Company recommenced to advertise their cylinder recordings.

Their October 7th, 1903, advertisement reads: "A PHONOGRAPHIC REVOLUTION is that of our new Moulded Records, ordinary small size and Inter. These records, protected by patent, are made of hard mould. They are sung by the most celebrated artists of the Scala-Theater in Milan. Their loudness and clearness is simply marvellous and they have nothing to do with what has been hitherto produced.

They actually mark a new victorious era for the Phonograph, the Phonograph decidedly beating all talking machines. Apply for Catalogs (supplied gratis) to: ANGLO-ITALIAN COMMERCE COMPANY - MILANO (ITALIEN) N. 6 Via Dante."

This advertisement ran continuously until December 23rd, 1903, when it was replaced by the following:

"Greatest attraction of the Season. Finest Present of 1903. Moulded Phonograph Records of the most celebrated artists from the Scala-Theatre - Milan. 3 Splendid Records by Caruso the unrivalled tenor. - Great Choice - Unsurpassed Performance (sic.). Anglo-Italian Commerce Company, 6. Via Dante, MILANO (Italien)."

In regard to these cylinder records I submit that had Anglo-Italian recorded Caruso as early as October 7th, 1903, they would have publicised the fact then! As it is, it would appear that Caruso recorded for Anglo-Italian between that date and a few days before 23rd December, 1903.

The Pathe cylinders were the Anglo-Italian recordings and although I can find no advertisements of Anglo-Italian cylinders of this period published in England, I have found advertising matter relating to the Pathe Carusos. These advertisements, also published in December 1903, by Henry Klein & Co. London W. spoke of the new Caruso recordings on Pathe cylinders.

To sum up, I believe that it will be found that Caruso recorded as follows: Disco Zonofonos between April 20th, 1903 and, say, the beginning of June, 1903.

Hard Wax Anglo-Italian cylinders between Oct. 7th, 1903 and December 20th, 1903.

The Anglo-Italian masters were used for Pathe records and were offered for sale in England in December, 1903.

As I seem to have written enough for this issue, I shall hold over my "Other Matters" material.

CORRESPONDENCE

Dear Editor,

In the current issue of 'Hillandale News' the question is raised of Mr. Seymour's membership in the Society.

Whether a member or not he attended meetings of the Society on many occasions, which could have been back in the 1920s. I heard this from such gentlemen as a former Secretary Billy Clark, Reg Bignell, Baron Weatherley and Stanley Bream (all sadly no longer with us). Similarly, that other great British "name" of pioneering days of recording, Mr. J. Lewis Young, was a frequent attendee at Society meetings. Both are sadly neglected these days and their achievements overlooked.

Ernie Bayly.

POINT OF VIEW

by 'UBIQUE'

What appeared to be the centre of attraction at Christie's July sale was the DUO-TRAC OZAPHANE sound reproducer, with its many reels of optically recorded music, and although requiring attention to its electronic innards, was the bargain of the sale at 90 guineas. There can't be many such machines about, and this one had belonged to the Company's Managing Director. A Berliner hand-turned Gramophone fetched 1100 guineas; this was a record price but a rather inferior machine for it. Some interesting Phonogram-Duval indestructible cylinders made a sky-high price, though they and their boxes were in fine condition and various bits and pieces, some gramophone games, a book on the Lindström companies, and so on seemed to make high figures. To your correspondent, prices on the whole appeared to be higher than usual, reflecting more than ever a shortage of worthwhile items today and a distrust of currency.

On a happier note 'Ubique' was in Edinburgh in August, and whenever there makes a point of looking in at the talking machine display at The Royal Scottish Museum. The condition of these machines would gladden any eye, though some of the labels and datings on these and accessories are not correct and should be revised. Dr. Thomson, in whose responsibility these fall, has not yet put on show the superb Berliner that the Museum bought last October, and which I described in December HILLANDALE NEWS, and may we hope that he can extend his display cabinets and allow us to see some of the other treasures he has stored away. To come to think of it, there probably aren't any public or private museums of any worth that put almost everything on show. The Festival was on at the time of my visit, and in spite of that Edinburgh is still one of the finest cities to walk around and it impresses the visitor with a maturity and commonsense hard to find elsewhere. For the motorist it is still not too bedevilled by driving restrictions though its burghers may think otherwise, but parking meters - and their attendant nuisances - have sprung up since last year.

Electrical recording will celebrate its official 50th Anniversary next spring, and may we hope the B.B.C. will put on an intelligent programme on the radio about it. Although various people, such as Poulsen, Merriman and Guest, and others, had tried electrical recording, it was the Western Electric system that made the main impact. Incidentally copies of the Merriman and Guest recording (on Columbia) of the 1919 Burial of the Unknown Warrior exist; one had always thought this impossible ever to find, but several seem to be getting into the membership, though not yet to this member. It is rather a disappointing record really, the sound being of very poor quality, and presumably made via a telephone microphone. Various recordings of 1925 are put forward as "the first electric", and it is time someone did some research and produced the definitive article on this important topic. The Victor electrical recording of "Let it rain, let it pour" got itself into the May H.M.V. catalogue, three versions if I remember, and H.M.V. C 1205 ("Rose Marie" and "No, No, Nanette" Selections) stayed in the lists till nearly the end of shellac. On Columbia's famous "Adeste Fidelis" the electrical recording is remarkable rather for the bright piano solo joined later by the organ, than for the 4,000 odd voices, and it is a point worth noting that this must have been the last recording after much of the rest of the concert had been put on wax through the microphone, in fact four sides from that evening were issued in the United Kingdom and were numbered as follows:-

Col. 9048. Adeste Fidelis (matrix number 98166)

John Peel (98163)

Col. 9063. Sword of Ferrara (98164)

Hunting Song from "Robin Hood" (98165)

The first side is still the most impressive, and it seems likely that other recordings were made at the same concert. This is a big topic, much more than can be dealt with here, but may we appeal to someone in the right quarter to see that this Golden Jubilee is well observed next year.

MORE (?) ABOUT BERLINER PUZZLE PLATES

by Peter G. Adamson

Following my article a while ago about Berliner Puzzle Plates, I received a grand total of two letters from readers, one of whom told me he had a copy of 9317A (which I had mentioned), the other kindly sending me a photograph of his 9317i (almost life-size!). Another collector I visited had 9317B (which was otherwise identical to my 9317M).

So with present thanks to Messrs. Allen Debus (Chicago), Les Stenersen (Auckland) and Michael Wyler (Wimborne), I must conclude that these discs are somewhat rare, despite the large number pressed; this strikes me as rather odd, as there are several Berliner discs which I have seen (or had) in duplicate (not counting remakes on different matrices); one disc I have had in four copies!

To summarise: I have located copies of 9317, 9317A, 9317B, 9317C, 9317i, 9317M and 9318, and have some details of each. Exact matrix numbers have proved to be a problem as on records of this period the matrix numbers are very close to the centre hole, and thus tend to be obliterated.

To press on regardless, it would be interesting to know what is on the puzzle plate mentioned in the February 1899 catalogue - this would presumably be the first such disc. Under the number 5504 is the legend: "Two piano solos on one plate. A great novelty."

But I don't suppose anybody knows anything about that, either!



LADY TYPEWRITER

From a Society photograph belonging to Lewis Young

SOCIETY RULES

1. That the Society shall be called THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY, and that its objects shall be the social intercourse of its members, as well as the scientific and musical study of sound reproducing apparatus, as well as its application.
2. That the Officers of the Society shall consist of a President, Vice President, Chairman, Vice Chairman, Secretary, Financial Treasurer and Meeting Secretary, who shall be elected at each Annual General Meeting in October, and who shall be ex-officio members of the Committee.
3. That the management of the Society be vested in a Committee, similarly elected at each Annual General Meeting, and with power to co-opt, and that its duties shall be the carrying into effect of these rules and objects. Written notice must be given to the Secretary one clear month before an Annual General Meeting of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the nomination of any existing member, at any meeting of the Society on the payment of an annual subscription to be approved at the Annual General Meeting, which is renewable twelve calendar months thereafter.
5. The Financial Treasurer shall, once in every year, submit a statement of Accounts of the Society to an Auditor elected by the Society and shall furnish a Balance Sheet for the financial year ending October for the inspection of members at each Annual General Meeting.

President: Major H.H. Annand, [REDACTED], Hillingdon, Middlesex.
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TREASURER'S NOTES

In future, would members please send all monies in Sterling (cheques, P. Orders, etc.) direct to the Treasurer, together with all orders for goods, as this will simplify our accounting system, and avoid double handling.

MEMBERSHIP RATES

U.K. and Europe	£1.25 per year
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Australia, Japan, etc. (now payable directly to the Treasurer, as bulk subscription has ceased).	£2.20 per year
U.S.A. and Canada	\$5 Surface Mail \$5 Airmail

Overseas members are requested to send STERLING DRAFTS or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system.

New Zealand and Australian Postal Orders are acceptable in the U.K.

To save postage in mailing receipts, these are sent out with the goods or next magazine to members.

PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".

Treasurer's Address: Mr. B.A. Williamson, [REDACTED], Liverpool, L16 1LA.

MEETINGS are held at the "John Snow" public house, Broadwick Street, Soho, London, W.1. During the Winter months (September to March) on the second Saturday of each month, commencing at 6.30 p.m., and in the remaining months of the year, on the second Tuesday of the month, commencing at 7 p.m.

In addition, regular meetings are held at the following centres:

HEREFORD Details from the Secretary, Mr. D.G. Watson, [REDACTED], Tupsley, Hereford.

MIDLANDS Details from the Secretary, Mr. P. Bennett, [REDACTED], Goldthorn Park, Wolverhampton, Staffs, WV4 5DE. Phone: 38393.

MANCHESTER Details from the Secretary, Mr. A.E. Hock, [REDACTED], Croston, Lancs.

VICTORIA, AUSTRALIA Details from Mr. C. Gracie, [REDACTED], Cavendish, Victoria 3408, Australia.

ZURICH, SWITZERLAND Details from the Secretary, Herr W. Schenker, [REDACTED], Zurich, Switzerland.

MEMBERS PLEASE NOTE that all money should now be sent to our **NEW TREASURER** (address overleaf).

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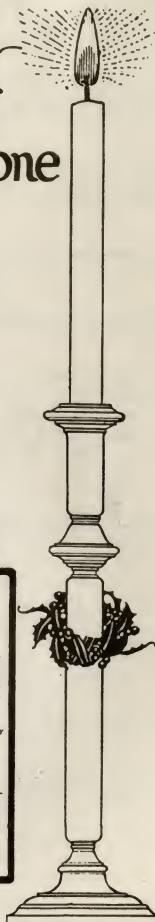
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